Judas Priest T.M.

the early years

Edited by Milton Okun

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Produced by THIRD EARTH PRODUCTIONS, INC.
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T.M. / SECRET MANAGEMENT ASSOCIATES, INC.

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ISBN # 0-89524-188-9

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Transcriptions with Melody, Chords and Lyrics

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Guitar Licks and Solos Traditional and Tablature Notation

Photo by Steve Joester

INTRODUCTION

In keeping with Cherry Lane's policy of continuing improvement and innovation, we bring you the music of Judas Priest in an entirely new format, the "Play It Like It Is" series.

The purpose of the "Play It Like It Is" series is to promote an authentic sounding, just like the record, arrangement in printed music.

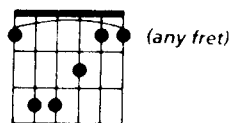
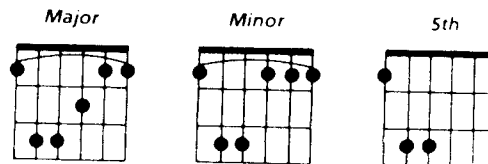
The first section of the folio is devoted to transcriptions, with melody, chords, and complete lyrics to 19 of Judas Priest's early works.

Section 2 contains almost all of the introduction figures and accompaniment licks as well as most of the improvised solos referred to in Section 1. Each lick and solo is written out in traditional and tablature notation including complete fingering, position markings, and indications of when to use hammer ons, pull offs, slides, bends and other devices common to rock guitar playing in general and Judas Priest's music in particular.

INTRODUCTION

SECTION 1

The music in this folio may very well be the most exciting you have ever heard. Judas Priest has taken as its starting point the sound associated with artists such as Mountain, Jimi Hendrix and Led Zeppelin, and brought them to new heights of excitement and originality.

Section 1, pages 7 to 69 contains the basic lead sheets of Priest's early songs. In almost* all cases, these "roadmap" arrangements match the recorded versions note-for-note, bar-for-bar, and chord-for-chord. They can be used either by singers (complete words are given to each song) or rhythm guitarists (chord diagrams are provided throughout each song). In some instances where the rhythm guitar plays an intro figure or other accompaniment lick, these are also given. **Important!** Almost all the rhythm guitar chords are based on the same movable bar chord position known to every guitarist.

But because of the stroke of the pick which usually strikes only the lower strings, this same bar chord can serve as a major, minor, or open 5th chord. For example:

Keep this in mind at all times.

Symbols used:

[illegible] = accent
[illegible] = upstroke
⊓ = downstroke
B = accentuate bass strings of chorded position
T = accentuate treble strings of chorded position
----- = continue pattern of given symbol
‾‾┐ = end pattern of given symbol

Other important symbols used in this volume can be found in the introduction to Section 2.

***A few extended Jams and electronic effects are omitted.**

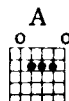
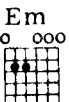
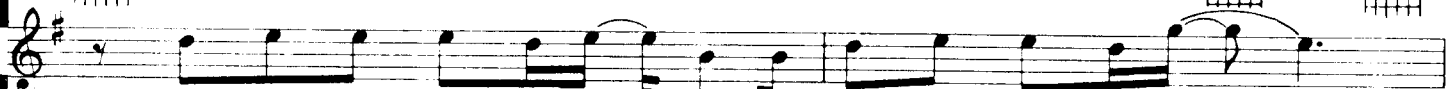
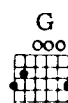
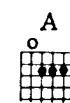
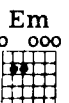
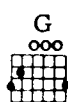
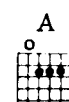
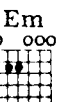
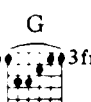
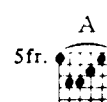
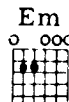
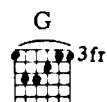
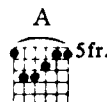
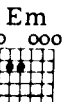
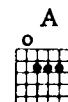
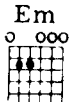
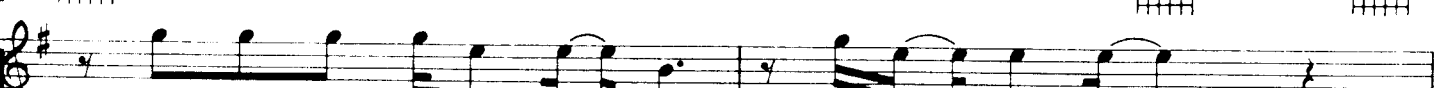
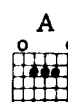
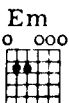
CAVIAR & METHS

Allan John Atkins
K. K. Downing / Ian Hill

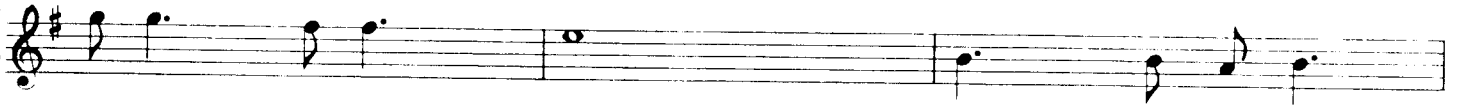
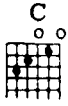
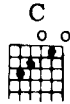
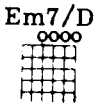
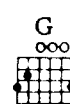
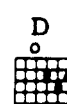
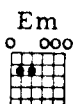
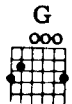
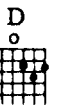
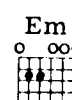
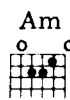
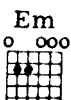
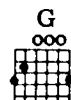
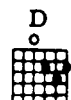
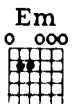
CHEATER

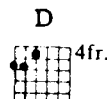
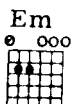
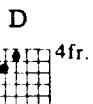
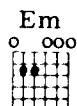
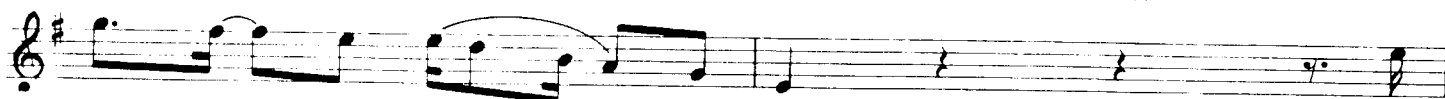
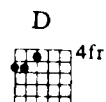
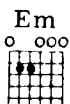
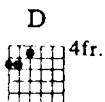
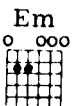
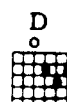
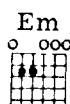
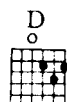
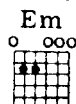
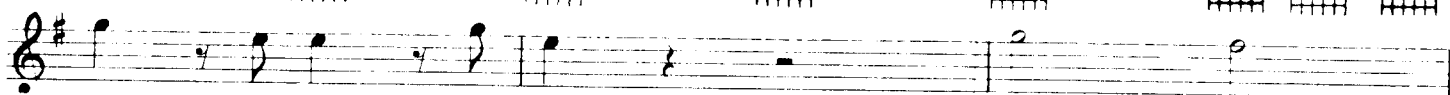
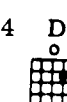
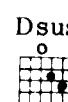
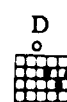
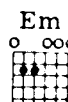
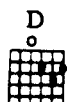
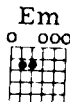
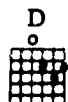
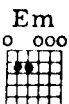
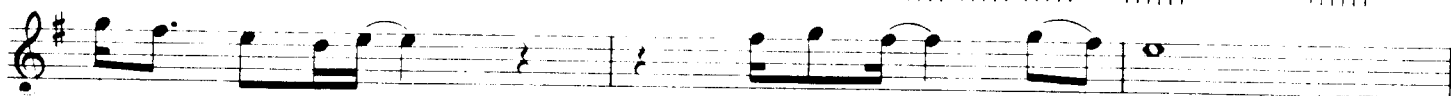
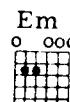
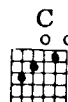
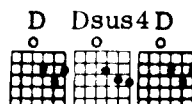
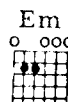
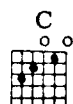
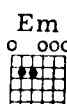
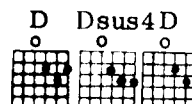
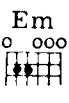
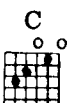
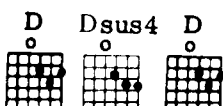
K. K. Downing
Robert John Aurthur Halford

*See Guitar Lick Section in Second Half of Book

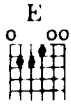
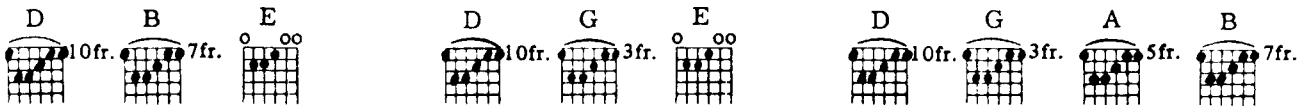
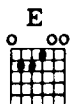
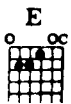
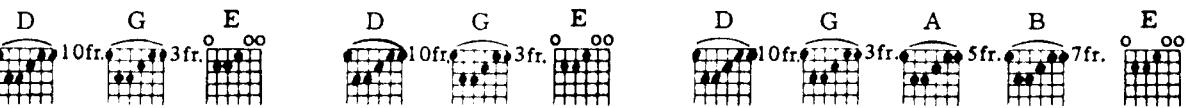
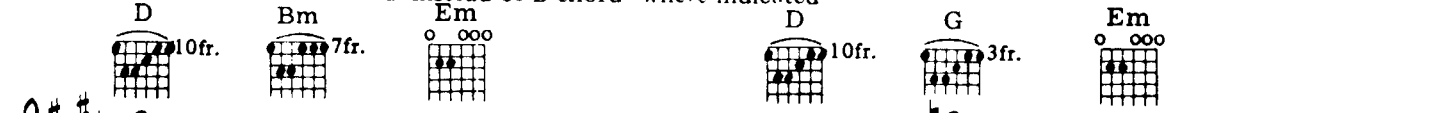
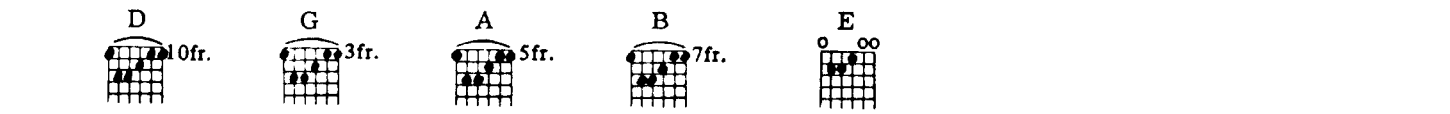
Guitar Lick A
Em
A
G
I reached the dress - ing tab - le, kicked a - way the door.
Em
A
G
I gripped the cold black met - al, a load - ed for - ty - four.
Em
A
G
By this time they're a - wake and they don't know what to do.
Em
A
G
I scream: "You cheat - in' bitch here's what I think of you.
Guitar Lick B
Em
A
5fr.
G
3fr.
Em
5fr.
A
G
3fr.
You are a cheat - er."
Guitar Lick A
Em
A
G
They both plead - ed for mer - cy, I said: "No way.
Em
A
G
When you do this up - on me you have no say.

Em
A
G
I treat - ed you so real good and this is what you do.
Em
A
G
Oh no, I've fin - ished with you, your time is through."
Guitar Lick B
Em
A
5fr.
G
3fr.
Em
A
G
5fr.
3fr.
They both were cheat - ers.
Guitar Lick A
Em
A
G
If you need a cheat - er there's no - bod - y sweet - er than
Em
A
G
this one, there's no neat - er, Come on here and meet her.
Em
A
5fr.
G
3fr.
Em
Cheat - er, cheat - er,
Repeat and fade
A
5fr.
G
3fr.
cheat - er, Come on and meet her.

DREAMER DECEIVER

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

*See Guitar Lick Section in Second Half of Book

Slow four with a beat
Guitar Pattern II
Em
D
4fr.
Oo oo oo
oo
We fol - lowed the dream - er thru the
pur - ple haz - y clouds. He could con - trol our sense of time, we thought we were
Guitar Pattern III
Em7
lost but no mat - ter how we tried ev - 'ry - one was in peace of
mind. We felt the sen - sa - tions drift in - side our frames find - ing com-
plete con - tent - ment tnere. and all the ten - sions that
hurt us in the past just seemed to van - ish in thin air.
G.L.P. III Ending 2a.

Guitar Pattern II
Em
D
4fr.
He said in the cos - mos is a sin - gle son - ic sound that is
vib - rat - ing con - stant - ly and
Guitar Pattern III
if we could grip and hold on to the note we would
G.L.P. III Ending 2b
Guitar Strum A
Dsus4
see our minds were free. Ah ah
C
we are lost a - bove floating way up high
If you think you can find a way you must sure - ly try.

DECEIVER

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

*See Guitar Lick Section in Second Half of Book

oh, let me tell you don't you wor - ry
Guitar Strum II (use Em chords instead of E chords where indicated)
use Bm chord instead of B chord where indicated
D
Bm
Em
D
G
Em
10fr.
7fr.
10fr.
3fr.
we can say here to - day
D
G
A
B
E
10fr.
3fr.
5fr.
7fr.
we shall stay for - ev - er.
Guitar Lick A
Em
Dsus4
D
C
Em
Repeat and fade

DEEP FREEZE

K. K. Downing

= push string up & back

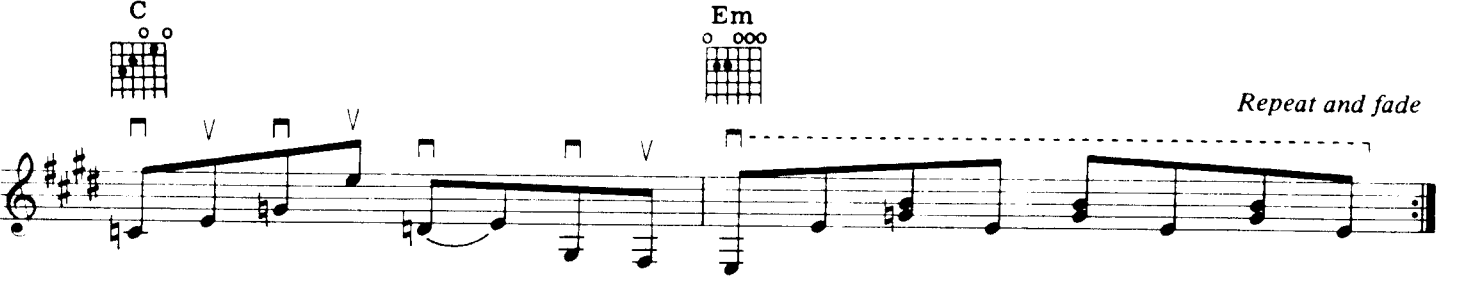
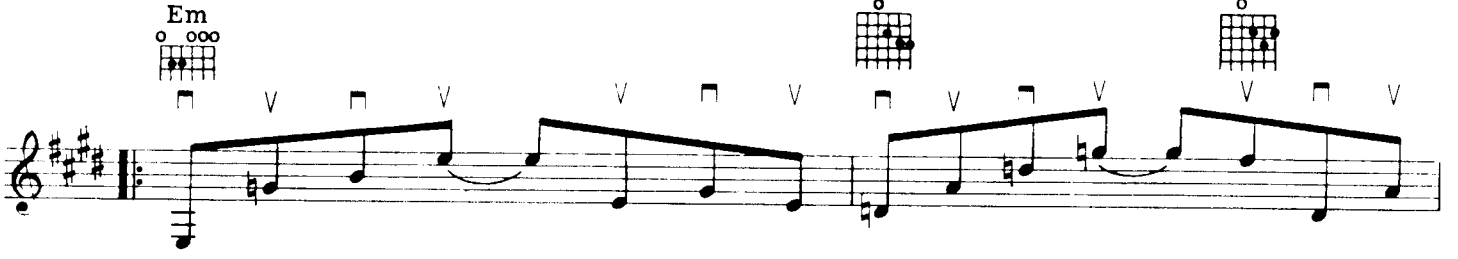
= pull string down & back

= waver string down & up (relatively slower movement than a shake (see next sign)

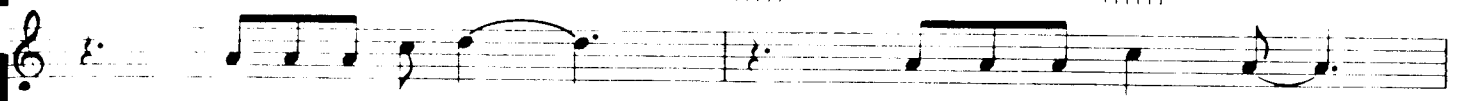
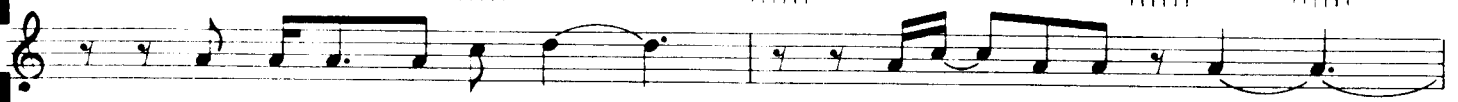
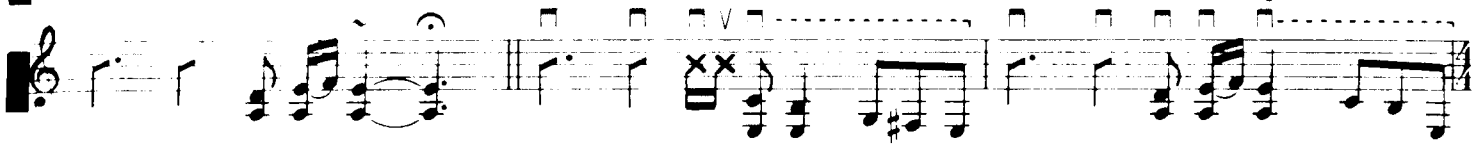
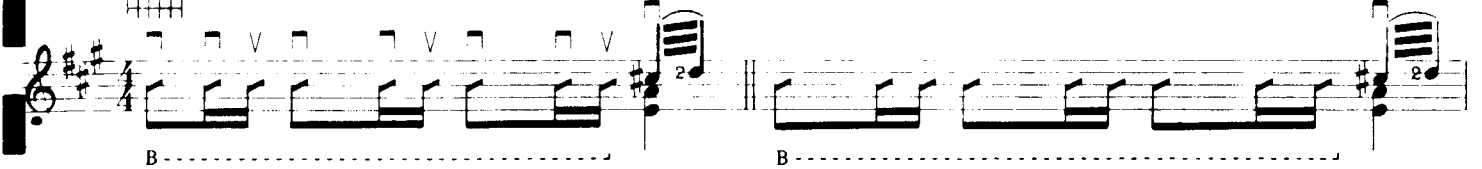
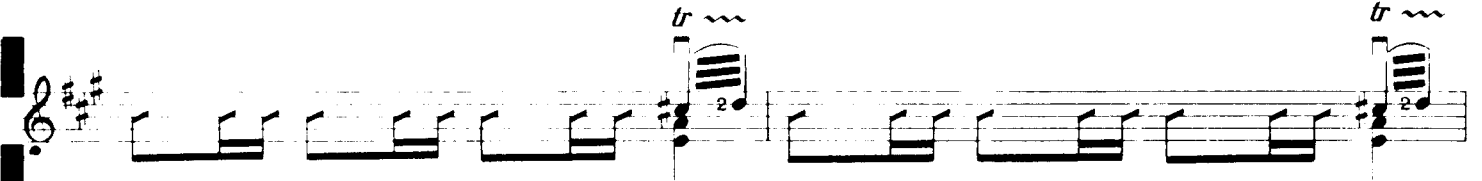
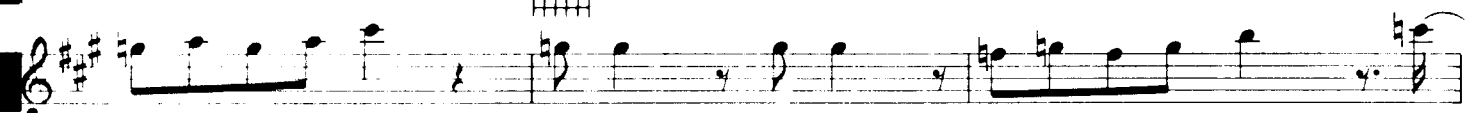
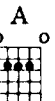
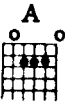
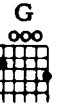
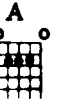
= shake string up & down = (fast movement)

= slide down string

= slide up string

= push down, then slide

S.S
S.S.
S.S.
S.S.
S.S.
S.S.
S.S.
S.S.
S.S.
Scrape side of pick back & forth on top of string for scratch sound (S.S.)
Lay finger on 6th string
for dead sound

DYING TO MEET YOU

K. K. Downing
Robert John Aurthur Halford

Am
Dm
Led to po - si - tions
by stern faced lead - ers
Em
Who nev - er let one smile
de - part from their face.
Guitar Lick A
C
Then with an arm raise
the slaugh - ter is start - ed,
one or two crack up
and start to cry.
Bm7
Self - ish - ness breeds in
this cess - pool of sor - row,

Bm7
Em
Ev - 'ry few mo - ments
I see a friend die.
Am
Dm
Am
Dm
Syn - chro - nized wat - ches
flash in the sun - light
Am
Dm
Am
Dm
Em
As in - to the bat - tle
we all are led.
Guitar Lick A
Am
C
Em
Am
C
Em
Am
C
Em
Am
C
Em
Guitar Lick B
Am
shake

Am
Am
shake
A
tr
tr
B
B
tr
tr
A
Kill - er, kill - er, you keep your thoughts at bay, Maim - ing, de - stroy - ing
G
ev - ery sin - gle day. Is this the way that you get your fun, Slay -
A
ing,— way - lay - ing— in the heat of the mid - day sun?
A
Get out, get out, go and do— your job,—

Rape and pil - lage, Squan - der all and rob.
G
You make me sick, get - ting paid for mur - der. You
A
would - n't lay a fin - ger on your moth - er, Oh no, you ne - ver e - ver dream to hurt her.
He - ro, he - ro, you have done so well, So
sit back and lick your wounds and you won't go to hell.
G
Take your me - dal, wear it now with pride,
A
Con - so - la - tion for the pain and sin you feel in - side.

EPITAPH

Glenn Raymond Tipton

Moderate

Guitar Lick A

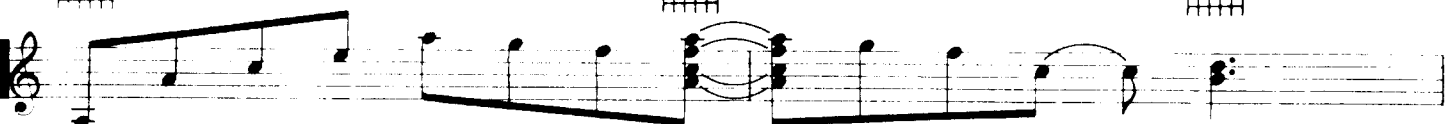
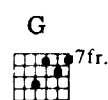
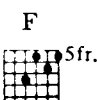
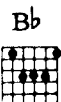
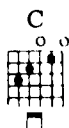
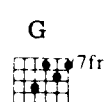
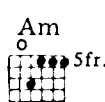
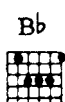
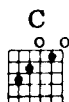
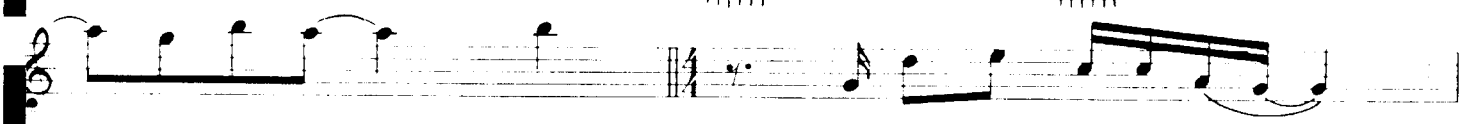
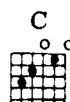
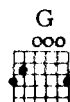
C Bb

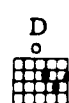
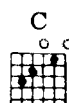
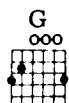
Am F G

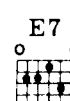
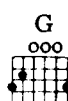
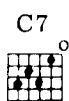
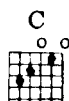
Guitar Lick B

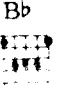
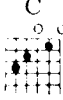
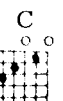
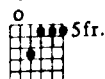
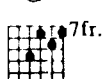
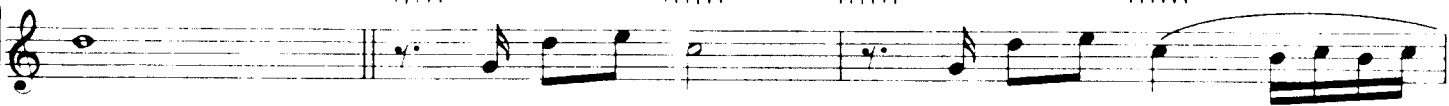
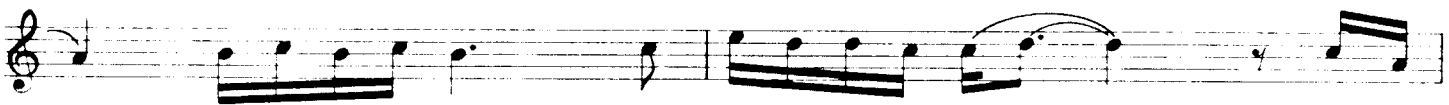
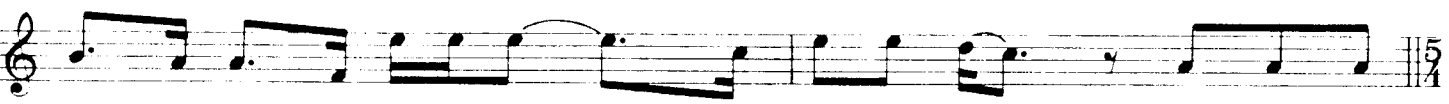
C Bb Am G

Freely

G C

The old man's sit - ting there

G C F D

his head bowed down, ev - 'ry now and then he'll

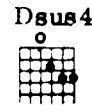
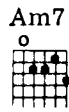
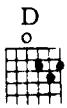
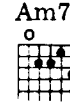
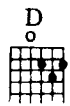
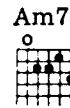
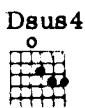
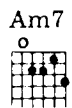
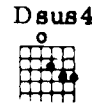
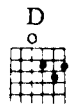
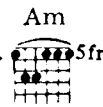
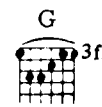
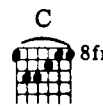
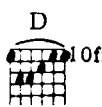
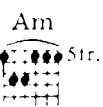
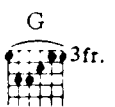
C C7 G E7

take a look a - round. And his eyes re - flect the mem - 'ry pain of

Am A7 Dm G C E
years gone by, he can't re - gain nos - tal - gic dreams he'll nev - er see a -
Guitar Lick B
C Bb
gain.
Am 5fr. G 7fr. G C
With tremb - ling hands
G C F D
he wipes a tear, man - y fall like rain, there's
C C7 G E7
one for ev - 'ry year. And his life laid out so clear - ly now life
Am A7 Dm G C E
that's brought death, so near - ly now life once he clung to dear - ly now lets
Guitar Lick B
C Bb
go.

Am
5fr.
G
7fr.
F
C
F
Dm
Bb7
But spare a thought_ as you pass him by,___ take a clos - er look and_you'll say
F
C
F
Dm
he's_ our to - mor - row, just as much_ as we_ are his yes - ter -
G
C
G
C
day. A lone - ly grave and soon for - got,___
F
D
C
C7
___ on - ly wind and leaves la - ment his mourn-ful song.___ Yet they
G
E7
Am
A7
shout his ep - i - taph out clear___ for an - y - one_ who's pass - ing
Guitar Lick C
Dm
G
C
E
C7(Add 11)
3fr.
Repeat and fade
near it names the per-son ly - ing here as you. And

GENOCIDE

Glenn Raymond Tipton
Robert John Aurthur Halford / K. K. Downing

Am
D
C
G
Am
G
Am
G
Am
C
5fr.
10fr.
8fr.
3fr.
tion's con - quest
up -
on us
now
full
grown.
Guitar Lick B
Em
Save me my heart's op - en wide
help me, no ques - tion of pride,
Save me, my
peo - ple have died,
tot - al gen - o - cide.
Dev - as - ta - tion hun - gers
she waits to leap to
earth,
im - mi - nent

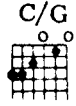
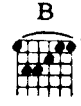
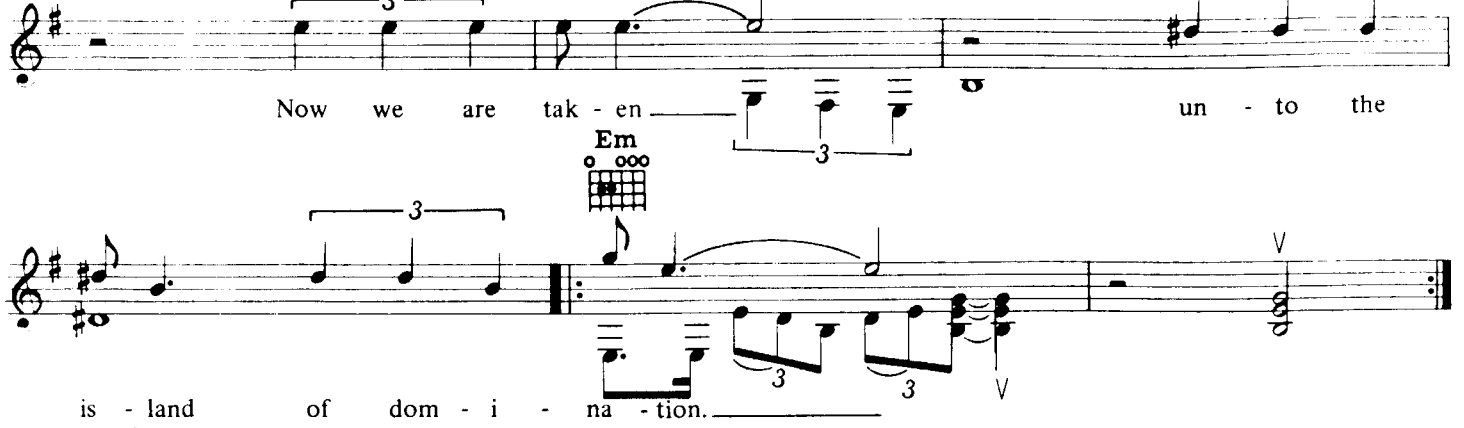
Am D C G Am G Am G Am C
5fr. 10fr. 8fr. 3fr. 5fr. 3fr. 5fr. 3fr. 5fr. 8fr.
liq - uid - a - tion be-fore
G Am C Am D C G Am
3fr. 5fr. 8fr. 5fr. 10fr. 8fr. 3fr. 5fr.
the grand re - birth.
G Am G Am
3fr. 5fr. 3fr. 5fr.
Guitar Lick B
Em
Save me my heart's o-pen wide
help me, no ques-tion of pride,
save me, my
peo-ple have died,
to - tal gen - o - cide.
Guitar Lick C
Am7 D Am7 Dsus4
shake
Am7 D Am7
Sin af - ter sin I have en -
Dsus4 Am7 D
dured yet the wounds I bear

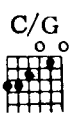
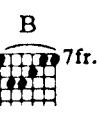
Am7
Dsus4
Am7
are the wounds of love.
Frant - ic
D
Am7
Dsus4
mind - less zom - bies grab at fleet - ing time,
Am7
D
Am7
lost in cold per - plex - ion wait - ing
Dsus4
Am7
D
for the sign.
Gen - er - a - tions trem - ble
Am7
Dsus4
Am7
cling - ing face to face,
help - less
D
Am7
Dsus4
sit - u - a - tion to end the per - fect race.
Em
Guitar Lick A
G
Am
C
Am
D
C
G
Am
3fr.
5fr.
8fr.
5fr.
10fr.
8fr.
3fr.
5fr.
Flash - ing sense - less sa - bres,

G
Am
C
D
3fr.
5fr.
8fr.
10fr.
cut us to the
ground.
Eag - er
for the life blood,
of all
who can be found.
Guitar Lick B
Em
Save me my heart's o - pen wide
help me, no ques - tion of pride,
save me, my
peo - ple have died,
to - tal gen - o - cide.
Muffled
Play 6 times

Am
5fr.
C
8fr.
G
3fr.
B
B
B
C
8fr.
Guitar Lick D
C
8fr.
B
Continue Guitar Lick D to end
Am
5fr.
Slice to the left, slice to the right, none to re - tal - i - ate, none will fight.
Chop - ping at the hearts, suff - ing out the lives, this race de - parts no - one will sur -
vive.
Heads to the feet, feet to the air.
Souls in the soil, hea - vy in des - pair. End of all ends, bod - y in - to dust to
greet death, friends, ex - tinc - tion is a must.
3

ISLAND OF DOMINATION

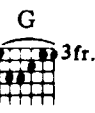
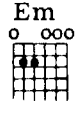
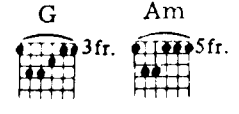
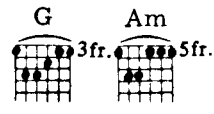
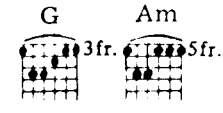
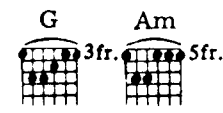
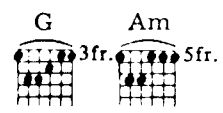
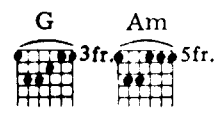
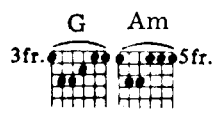
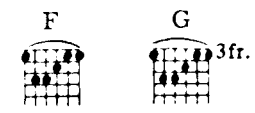
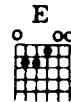
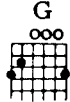
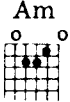
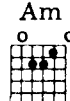
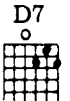
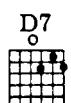
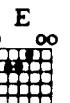
K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

and all in all it was a ter-ri-ble sight.
C/G
B
7fr.
Now we are tak-en un-to the
Em
is-land of dom-i-na-tion.
Guitar Lick A
Em
We got-ta get, we got-ta get, we got-ta get out of this place,
there's a man with a nee-dle whose plead-ing to get at my
face.
Hide me and hold me con-
trol free as best as you can,
It's all be-com-ing too much I can't cope for one man.

C/G
B
7fr.
Now we are tak - en un - to the
Em
is - land of dom - i - na - tion.
Guitar Lick B
Am
Slow down
Em
E
Half tempo
Guitar Lick C
A
E
Repeat 3 times
A
E
Sky rid - er su - per - son - ic fly - er.
Night div - er de - mon of fen - sive.
Spine snap - per tried your best to break us.
Throat chok - er thought that you could take us.
Tempo I
Guitar Lick A
Em
The fright of your life, the fright of your life, the

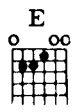
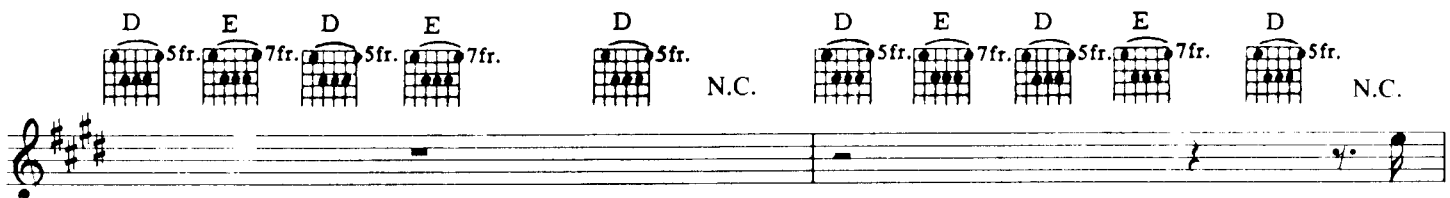
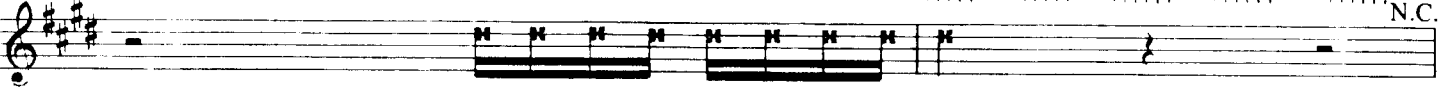
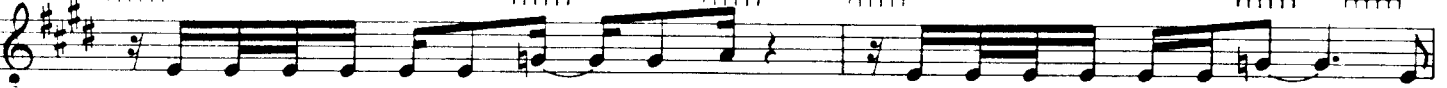
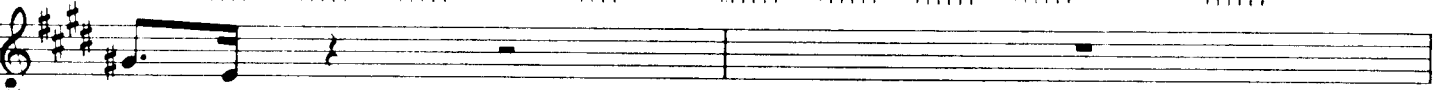
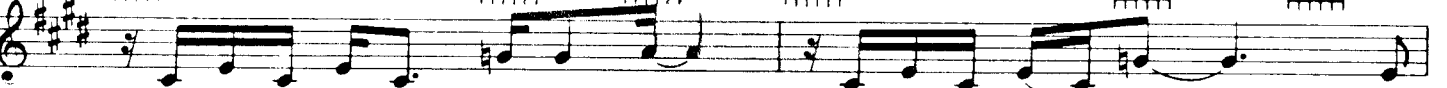
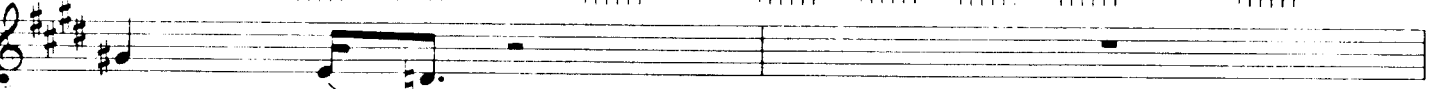
fright of your life is here guar - an - teed,
this is no i - lu - sion, con - fes - sing con - fu - sion you're
freed.
Lash - ings of strap - pings with beat - ings com - pet - ing to
win.
Oh what a mess I am
bless'd dom - i - na - tion sets in.
C/G
Now we are tak - en
B
7fr.
Em
un - to the is - land of dom - i - na - tion.

NEVER SATISFIED

K. K. Downing / Allan John Atkins

*See Guitar Lick Section in Second Half of Book

Guitar Lick B
Fm
shake
shake
Guitar Lick A
Am
5fr.
G
3fr.
Am
5fr.
F
There's no - where
else to go,
This could be
our last show.
Chang - ing dreams,
chang - ing schemes
nev - er.

G
3fr.
We are nev - er sat - is -
Guitar Lick C
Em
fied.
B B
Am
5fr.
G
3fr.
Am
5fr.
Am G Am
Love is gone a - long with fun, Now we're reach - ing
G Am G F G
for the gun. Chang - ing cast,
F G Am G Am G Am
chang - ing fast, no more teth - er.

Fm
Guitar Lick A
Am
5fr.
G
3fr.
Guitar Lick D
E
D7
(rit. al fine)
A
We are nev - er sat - is - fied.

VICTIM OF CHANGES

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton / Allan John Atkins

E
li - quor you give stems your will to live and gets right to my brain.
Guitar Lick A
D E D E D D E D E D
5fr. 7fr. 5fr. 7fr. 5fr. 5fr. 7fr. 5fr. 7fr. 5 fr.
N.C.
N.C.
Don't you know you're driv - ing me in - sane
Guitar Lick B
A C D A C G
3fr. 5fr. 8fr. 3fr.
you're try - ing to find your way thru life, you're try - ing to get some new di -
Guitar Lick A
D E D E D D E D E D
5fr. 7fr. 5fr. 7fr. 5fr. 5fr. 7fr. 5fr. 7fr. 5fr.
N.C.
N.C.
rec - tion.
Guitar Lick B
A C D A C G
3fr. 5fr. 3fr. 3fr.
An - oth - er wo - man got her man she won't find no new con -
Guitar Lick A
D E D E D D E D E D
5fr. 7fr. 5fr. 7fr. 5fr. 5fr. 7fr. 5fr. 7fr. 5fr.
N.C.
N.C.
nec - tion.
B C B
8fr. 7fr.
Take an - oth - er drink or two, things look bet - ter when she's

Guitar Lick A
D E D E D N.C. D E D E D N.C.
5fr. 7fr. 5fr. 7fr. 5fr. 5fr. 7fr. 5fr. 7fr. 5fr.
through.
Em
Rest palm of right hand lightly on strings, against the bridge.
E
Take an - oth - er look a - round, you're not go - ing an - y - where.
Guitar Lick A
D E D E D N.C. D E D E D N.C.
you've
E
re - a - lised you're get - ting old and no - one seems to care.
Guitar Lick A
D E D E D N.C. D E D E D N.C.
Guitar Lick B
A C D A C G
3fr. 5fr. 3fr. 3fr.
You're try - ing to find your way a - gain, you're try - ing to find some new

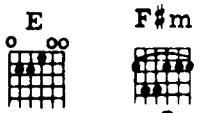
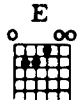
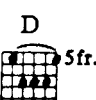
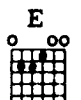
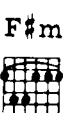
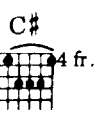
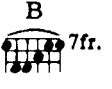
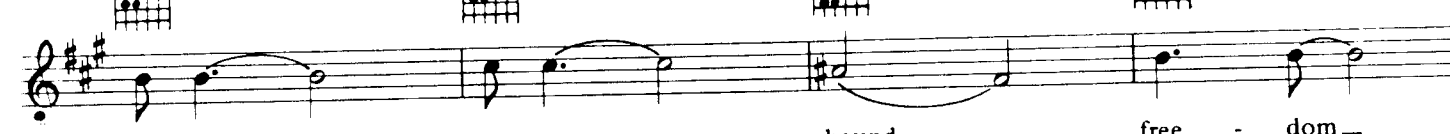
Guitar Lick A
D E D E D N.C. D E D E D N.C.
5fr. 7fr. 5fr. 7fr. 5fr. 5fr. 7fr. 5fr. 7fr. 5fr.
Guitar Lick B
A C D A C G
3fr. 5fr. 3fr. 3fr.
an - oth - er wo - man got her man but she won't find a new
D E D E D N.C. D E D E D N.C.
B C D
7fr. 3fr. 5fr.
Look to page 1., last line for strum pattern
takes an - oth - er drink or two things look bet - ter when she's
Guitar Lick A
through
A G F♯ G C Am G
5fr. 3fr. 10fr. 8fr. 5fr. 3fr.
you bin fool - in' with some hot guy I want to know
F♯ G C E D C♯ D G
10fr. 8fr. 12fr. 10fr. 9fr. 5fr. 3fr.
why is it why get up get out you know you real - ly blew it I've

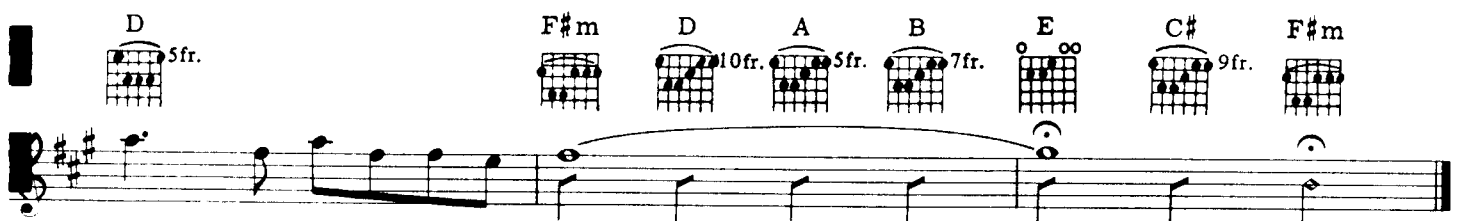
Guitar Lick D1.
change has come ov - er her bod - y, she
does - n't see me an - y - more now
change has come ov - er her bod - y, she
does - n't see me an - y - more.
Chang - es
chang - es
chang - es
Guitar Strum I
chang - es
vic - tim of
chang - es.

TYRANT

Glenn Raymond Tipton
Robert John Aurthur Halford

*See Guitar Lick Section in Second Half of Book

Guitar Lick A
F#m
B
7fr.
D
10fr.
G#
4 fr.
A
5fr.
7fr.
1.
C#
9fr.
2.
Your
Guitar Lick B
very lives are held with-in my fin-gers, I snap them and you cow-er down in fear,
E
you spine-less things who bel-ly down to slith-er to the
end of the world you fol-low to be near.
Ty-rant cap-tor of hu-man-i-ty, ty-rant con-que-ror of
5fr.
4 fr.
all. Ty-rant hid-e-ous de-struc-tor,
ty-rant ev-'ry man shall fall.
(Guitar)

*See Guitar Lick Section in the Second Half of Book

D.S. al Coda
F♯m
E
with-draw your fee-ble aches and moans or suf-fer smite from this my hand.
Coda
B
7fr.
Guitar Lick B
F♯m
My leg-ions faith-ful un-to death I'll
E
F♯m
sum-mon to my court, and as you per-ish
E
each of you shall scream as you are sought.
F♯m
E
D
5fr.
Ty-rant cap-tor of hu-man-i-ty, ty-rant con-que-ror of
C♯
4 fr.
F♯m
E
all. Ty-rant hid-e-ous de-struc-tor,
D
5fr.
F♯m
D
10fr.
A
5fr.
B
7fr.
E
C♯
9fr.
F♯m
ty-rant ev-'ry man shall fall.

WINTER

Allan John Atkins
K. K. Downing / Ian Hill

Moderately slow, with a beat

Scratch pick back and forth on top of string. Be sure to come off the string with each stroke.

*See Guitar Lick Section in Second Half of Book

PRELUDE

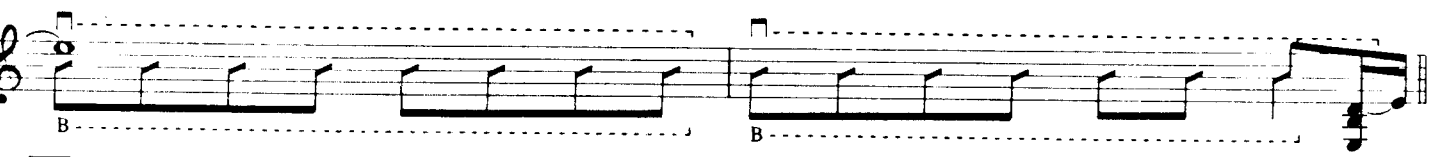
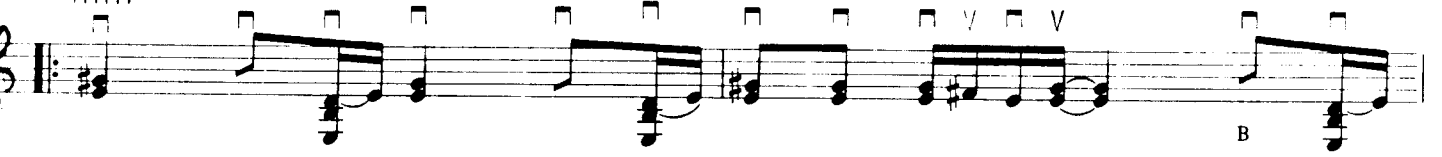
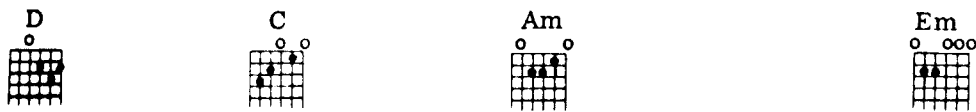
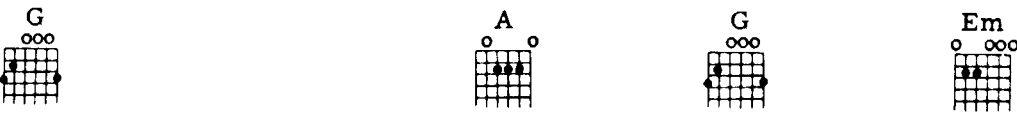
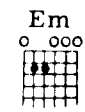
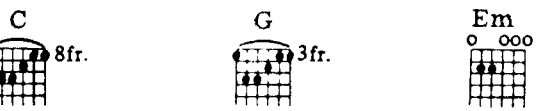
Glenn Raymond Tipton

Dm
G
Gm
3fr.
B♭
D
B
Gm
3fr.
Cm
3fr.
F
Fm
B
Fm6
G
E7
Am
G
E
B
Am
G
E
Am
F
G
B
E
Am
F
D
Gm
3fr.
B
Cm
3fr.
F7sus4
F
B♭
B
rit.

ROCKA ROLLA

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

*See Guitar Lick Section in Second Half of Book

D
C
Em
D
— I know the flame is mine.
(Guitar)
Rock —
Em
Lift pressure off strings with left hand for percussive sound
— a rol - la wom - an for a rock - a rol - la man, You can
C
8fr.
G
3fr.
Em
take her if you want her If — you think you can. Rock — a rol - la wom - an for a
C
8fr.
D
10fr.
rock - a rol - la man, You can take her if you want her, you can. —
Em
B
B
Guitar Lick B
E
B
A
G
1.
E
B

2. E
A
B
D
C
A
E
E
A
G
E
1.2.3.
Am
A♭m
4 fr.
F
4.
She's a
grip and choke - ya heav - y smok - er, Wrong side of the law.
Mid - night shad - y good time lad - y, Heav-
slide

D C Am Em
y, read - y, show you what for.
Bar room fight - er, ten
G A G Em
pint a night - er, Def - i - nite nine - ty nine.
Am C
Dia - mond clust - er knuck - le dust - er, Fe -
D C Em D
line on the bord - er line.
(Guitar)
Rock -
Em
a rol - la wom - an for a rock - a rol - la man, You can
C 8fr. G 3fr. Em
take her if you want her If you think you can. Rock - a rol - la wom - an for a
C 8fr. D 10fr. Em
Repeat and fade
rock - a rol - la man, You can take her if you want her, you can. Rock-

RUN OF THE MILL

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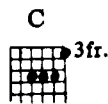
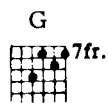
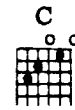
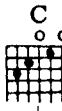
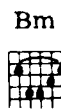
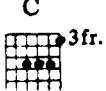
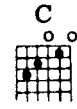
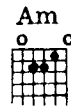
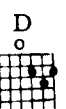
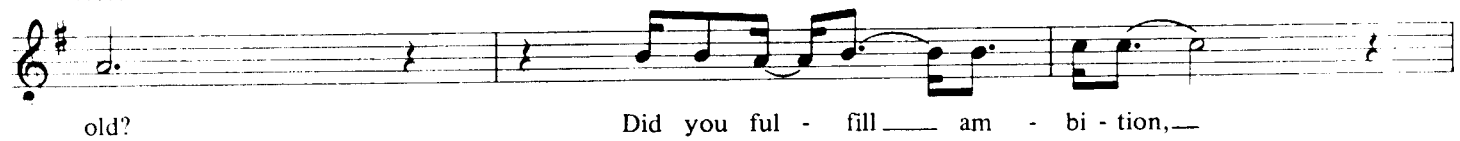
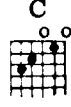
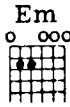
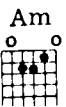
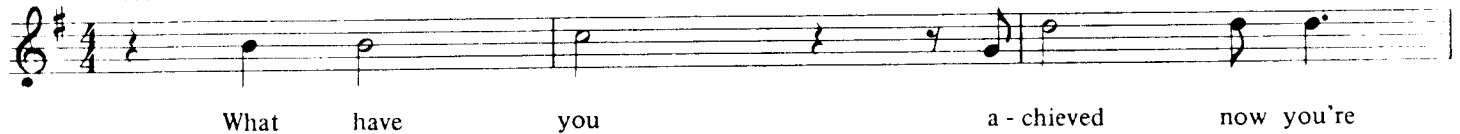
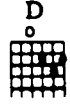
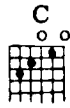
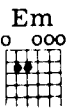
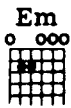
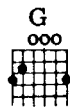
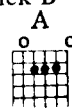
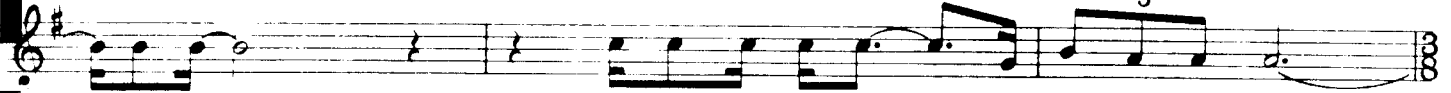
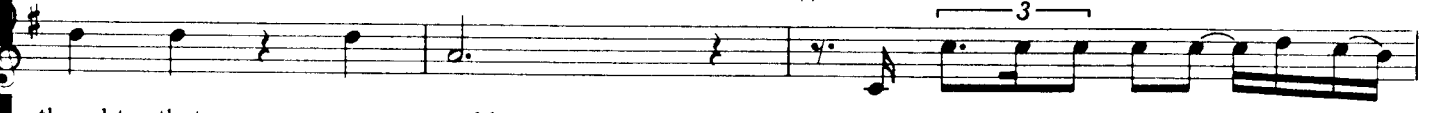
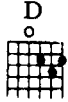
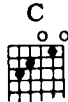
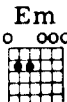
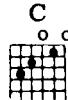
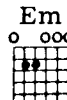
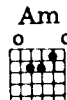
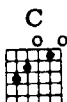
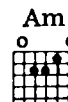
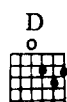
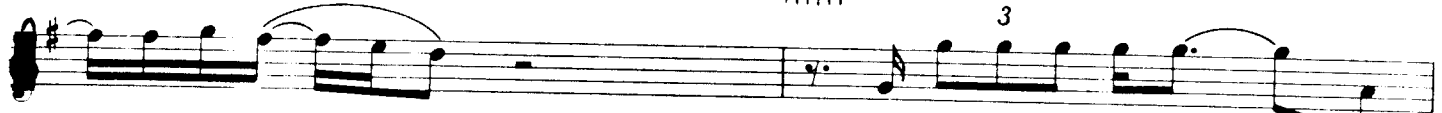
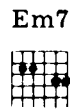
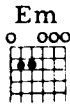
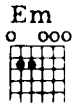
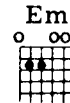
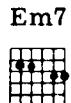
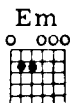
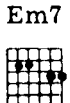
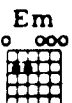
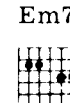
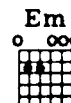
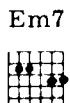
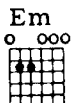
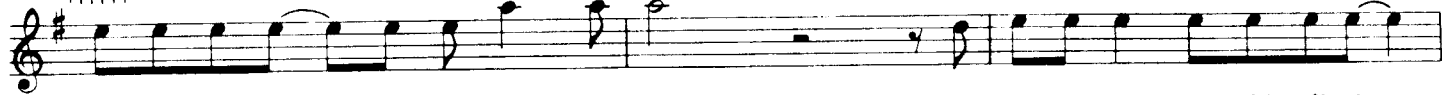
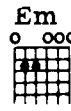
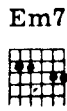
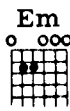
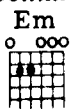
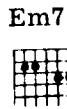
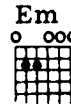
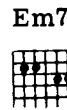
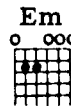
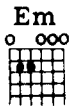
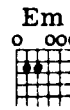
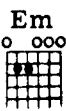
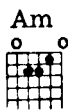
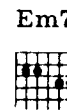
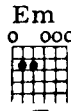
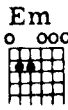
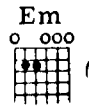
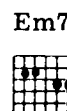
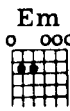
Glenn Raymond Tipton

Bm
C
A
B
this year?
Should I give sor - row,
or turn round and sneer?
Guitar Lick C
N.C.
shake
Guitar Lick B
A
G
Em
B
Em
C
D
I know
that the
pros - pects weren't all that
Am
Em
C
good,
But they
im - proved,
and I'd have
D
Am
C
thought that
you could
have strived for that some - thing we all

Bm
C
A
have deep in - side,
Not let it van - ish
a - long with your pride.
Guitar Lick C
N.C.
Guitar Lick B
A
G
Em
B
B
Em
C
D
Now with the aid
of your new walk - ing
Am
Em
C
stick
You hob -ble
a - long
through so -
D
Am
C
ci - e - ty thick,
And look mes - mer - ised
by the face

Bm
C
3
of it all.
You keep to the gut - ter in
Am
Em
case you fall.
I can't go
C
D
Am
on,
I can't go on,
Em
C
D
I can't go on,
I can't go
Am
C
Bm
C
on.
I,
I,
I,
Am
I.

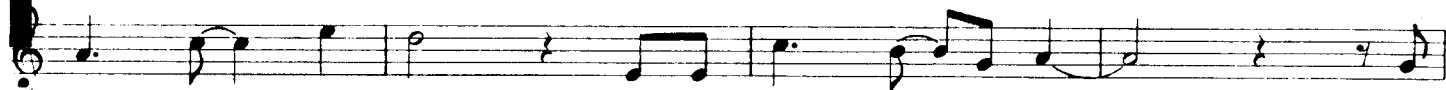
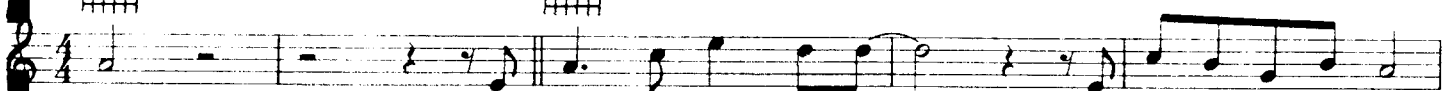
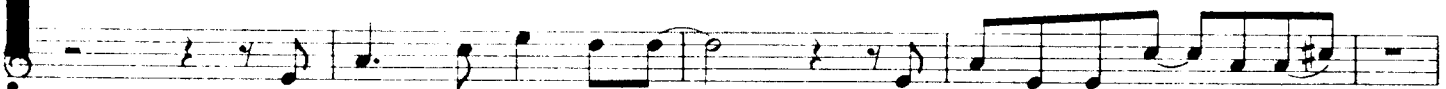
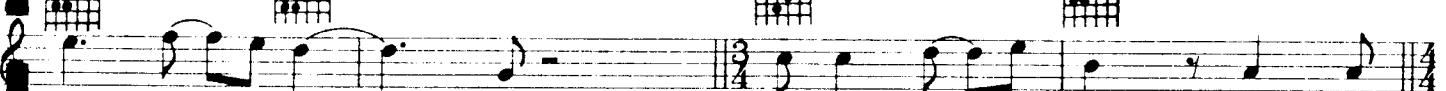
ONE FOR THE ROAD

K. K. Downing
Robert John Aurthur Halford

Guitar Lick A
Em
Em7
Continue Guitar Lick A
Can you i - mag - ine a si - lence,
Not e - ven the pink or white noise?
Well thank - ful - ly we've got the li - cence
To have us some fun with the boys.
Guitar Lick B
Am
Guitar Lick A
One for the road,
Shar - ing our load,
Show us the way.
The

Continue Guitar Lick A
Em
Em7
me - lod - y line's fas - ci - nat - ing,
The rhy - thm is some - thing di - vine.
It sends our a - dren - a - lin rac - ing
To
see you all mov - ing so fine.
Guitar Lick B
Am
One for the road,
Shar - ing our load,
Show us the way.
Guitar Lick A
Continue Guitar Lick A
Repeat and fade
(ad lib)
One for the road,
Shar - ing our load.

RIPPER

Glenn Raymond Tipton

*See Guitar Lick Section in Second Part of Book

Guitar Lick A
Am
rip - per, you'll
Guitar strum II
Am
5fr.
soon shake with fear, nev - er know - ing if I'm near. I'm
sly and I'm shame - less, noc - tur - nal and name -
Guitar strum III
C
8fr.
G
3fr.
less, ex - cept for the rip - per,
F
E
Guitar Lick A
Am
or if you like, Jack the knife.
Am
Em
1.
2.

No chord
(Lay right hand palm across strings, back against the bridge for a deaden sound throughout this section)
Am
An - y
Guitar strum II
Am
5fr.
back al - ley street is where we'll prob - 'bly meet, un - der - neath a gas lamp
where the air's cold and damp. I'm a nas - ty sur - prise, I'm a
F7
Em
7fr.
Am
5fr.
dev - il in - dis - guise. I'm a foot - step at night. I'm a scream out with fright.
Guitar strum III
C
8fr.
G
3fr.
F
E
Oh, hear my warn - ing, nev - er turn your back on the
Guitar Lick A
Am
Repeat and fade
rip - per.

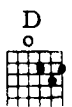
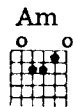
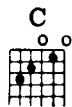
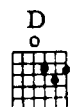
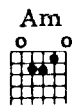
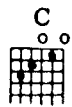
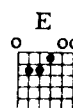
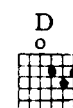
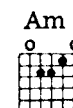
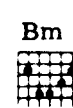
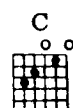
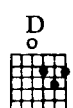
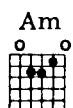
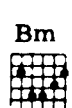
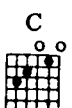
WINTER RETREAT

K. K. Downing
Robert John Aurthur Halford

Slow

A 5fr. G6 3fr. A 5fr. G6 3fr.

con't strum

race.
Sun smil - ing down from the sky
Melts a - way ice from my
Bm
con't strum
eye.
Am7
5fr.
con't strum
Warmth eas - es back to my soul.
Bit - ter - ness shrugs then it
Guitar Lick A
C Bm Am D C Bm Am D
goes,
goes.
C Bm Am D C Bm Am D E
goes,
goes.

INTRODUCTION

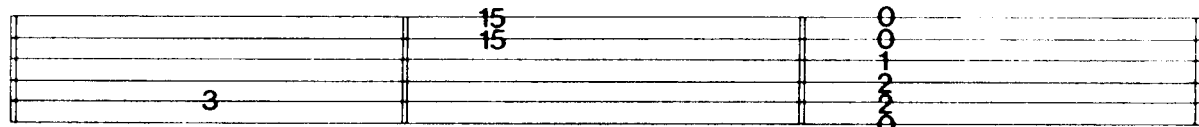
SECTION 2

This section contains most of the intros, licks, and solos referred to in Section 1. Each excerpt is completely written out in traditional as well as tablature notation. Players who read music will find the traditional notation augmented by a few symbols developed for this book which refer to various devices used in rock guitar playing (see below). Each excerpt is completely fingered.

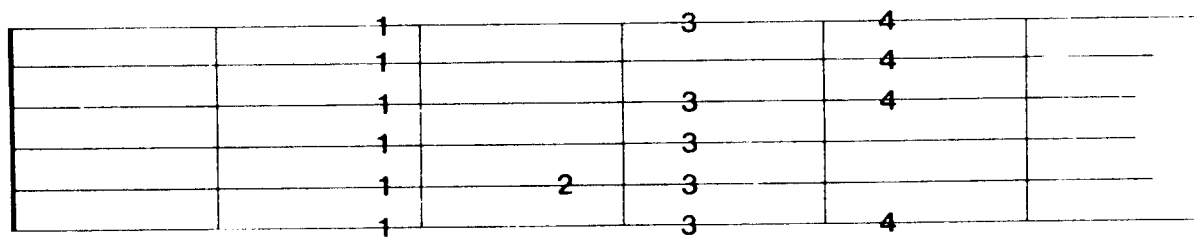
Players who don't read music will find the solos and licks written out in tablature. Those who are unfamiliar with this type of notation will find it explained below.

Not only is this section a lot of fun to play for any aspiring lead guitarist, but it will serve as a storehouse of musical ideas and devices for all those interested in the heavy metal sound exemplified by Judas Priest.

Definitions

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

5th string, 3rd fret — *1st string, 15th fret, 2nd string 15th fret played together* — *an open E chord*

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, II pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:

The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is fingered is the one indicated. An upswinging curved line ‿ indicates to the player to push the string upward. A down swinging curved line ⁀ indicates to the player to pull the string downward.

On both ⁀ and ‿ , strike the written note and bend the string at the same time, unless otherwise indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like ／. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ／ or down ＼. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds. The symbol for a pull off is a curved line ⁀ connecting two different notes, with the second note being lower than the first.

Hammer On Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds. The symbol for a hammer on is a curved line ⁀ connecting two different notes with the second note being higher than the first.

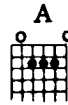
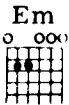
Letter Names Letter names such as A B C etc. are to enable you to match up the lick or solo in Section 2 with the proper place in the complete song cued in Section 1.

CAVIAR & METHS

Allan John Atkins
K. K. Downing / Ian Hill

G
3fr.
Am
5fr.
G
3fr.
Am
5fr.
Am(Add D)
5fr.
G/A
7fr.
Am
5fr.
G
3fr.
Repeat 4 or 5 times and fade

CHEATER

K. K. Downing
Robert John Aurthur Halford

Guitar Lick A

Guitar Lick B T = treble (high) strings

DEEP FREEZE

K. K. Downing

⌒ = push string up & back
⌣ = pull string down & back
= waver string down & up (relatively slower movement than a shake (see next sign)
= shake string up & down = (fast movement)
= slide down string
= slide up string
= push down, then slide

pp
tr
f
pp
sfz

S.S.
Scrap side of pick back & forth on top of string for scratch sound (S.S.)
Lay finger on 6th string
for dead sound

DREAMER DECEIVER

K. K. Downing / Robert Jóhn Aurthur Halford
Glenn Raymond Tipton

Guitar Pattern II
Em
D
4fr.
1.
2.
slide
Guitar Pattern III
Em7
D
2a.
2b.
3
Guitar Strum A
Dsus4
C
B

DECEIVER

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

D
G
A
B
E
10fr.
3fr.
5fr.
7fr.
Guitar Strum III
Em
A
Same ringing muffled sound as Guitar Strum I
Guitar Lick A
Em
Dsus4
D
C
Em
Repeat and fade

DYING TO MEET YOU

K. K. Downing
Robert John Aurthur Halford

EPITAPH

Glenn Raymond Tipton

GENOCIDE

Glenn Raymond Tipton
Robert John Aurthur Halford / K. K. Downing

Guitar Lick B
Em
B
B
Am7
D
Guitar Lick C
Am7
D7sus4
slide
slide
shake
Guitar Lick D
Am
5fr.
C
8fr.
P.O.

ISLAND OF DOMINATION

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

ONE FOR THE ROAD

K. K. Downing
Robert John Aurthur Halford

Guitar Lick A

Guitar Lick B

NEVER SATISFIED

K. K. Downing / Allan John Atkins

Guitar Lick D

Am — G — E — D7

```
   Am                                  G
e|:------------1---1------------|----------------1---1------------|
B|:--------------------2---0-2--|--------------------------2---0-2|
G|:2-2-2-2-2---2----------------|---------------------------------|
D|:2-2-2-2-2---2----------------|0-0-0-0-0---0--------------------|
A|:0-0-0-0-0---0----------------|2-2-2-2-2---2--------------------|
E|:-----------------------------|3-3-3-3-3---3--------------------|

   E                                   D7
e|-------------1---1------------|----------------1---1-----------:|
B|---------------------2---0-2--|--------------------------2---0-2:|
G|------------------------------|2-2-2-2-2---2-------------------:|
D|2-2-2-2-2-2-------------------|0-0-0-0-0---0-------------------:|
A|2-2-2-2-2-2-------------------|0-0-0-0-0---0-------------------:|
E|0-0-0-0-0-0-------------------|--------------------------------:|
```

Photo by Steve Joester

PRELUDE

Glenn Raymond Tipton

Am
G
E7
Am
G
E7
Am
F
G
E
Am
F
D
G
Am
Dm
G
Gm
3fr.
B♭
D
Gm
3fr.
Cm
3fr.
F
Fm
Fm6
G
E7

Am
G
E
Am
G
E
Am
F
G
E
Am
F
D
Gm
3fr.
Cm
3fr.
F7sus4
F
B♭
rit.

RIPPER

Glenn Raymond Tipton

ROCKA ROLLA

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

2.
E
A
B
B
B
B
B
B
D
C
B
B
A
E
B
B
A
G
E
B
B

RUN OF THE MILL

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton

Guitar Lick C
A
shake
N.C.
WINTER
Allan John Atkins
K. K. Downing / Ian Hill
Guitar Lick A
Guitar Lick A - A
Em
Guitar Lick B
Am
1.2.3.
Am
4.
Am
5fr.

TYRANT

Glenn Raymond Tipton
Robert John Aurthur Halford

Guitar Lick A

Guitar Lick B

* = open chord

1.
2.
E
slide
P.O.
B
Guitar Lick C
A
1.
C
8fr.
D
10fr.
2.
D
E
C

VICTIM OF CHANGES

K. K. Downing / Robert John Aurthur Halford
Glenn Raymond Tipton / Allan John Atkins

Guitar Lick D
D
5fr.
E
7fr.
D
5fr.
E
7fr.
G
10fr.
D
5fr.
T
Guitar Lick D1.
E
7fr.
D
5fr.
E
7fr.
G
10fr.
D
5fr
T
T
Guitar Strum I
D
5fr.
E
7fr.
D
5fr.
E
7fr.
G
10fr.
D
5fr.
T
A

WINTER RETREAT

K. K. Downing
Robert John Aurthur Halford

ISBN # 0-89524-188-9

Cherry Lane Music Co., inc.
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